

## THE 'CHORIAMBIC DIMETER' OF EURIPIDES

The 'choriambic dimeter', or 'wilamowitzianus',  $\text{oo} - \times - \text{---}$ , is favoured by Euripides. Aeschylus does not use this colon,<sup>1</sup> while Sophocles, as explained below, restricts it to a few stanzas and occasional sequences. But Euripides has at least one ode composed of 'chor dim' standing *κατὰ στίχον* with glyconic ( $\text{oo} - \text{---} - \times -$ ) in all of his middle and later plays except *Tro*.<sup>2</sup> 'Chor dim' has a strong affinity with glyc. They not only mix within an ode but make strophic response with each other. P. Maas regards 'chor dim' as an anaclastic variant of glyc:  $\text{oo} - \text{---} - \text{---} - \text{---} \sim \text{oo} - \text{---} - \text{---} - \text{---}$ <sup>3</sup> and indeed some scholars give the name 'glyc' to the colon.<sup>4</sup>

The term 'chor dim' is here used because it is convenient and now widespread, though arguably not entirely appropriate.<sup>5</sup> It is the purpose of this paper to confirm statistically the validity of the scheme  $\text{oo} - \times - \text{---}$  (and of the name 'wilamowitzianus') rather than  $\text{oooo} - \text{---}$  and, with it, the name 'chor dim'; and then to demonstrate the importance of a distinction between 'iambo-choriambic' and 'chor dim' with particular reference to Euripidean metrical practice. It is hoped that the appendix listing unusual forms of 'chor dim' in Euripides will be useful to supplement and correct the imperfect index of Schroeder's *Cantica*. Finally, an attempt is made to put Euripidean usage of 'chor dim' in historical perspective.

The scheme  $\text{oooo} - \text{---}$ , proposed by B. Snell,<sup>6</sup> has led to a certain misunderstanding of the nature of 'chor dim'. For example, C. Watkins<sup>7</sup> and G. Nagy<sup>8</sup> start

<sup>1</sup> Ag. 748/761 ( $-\text{---} - \text{---} -$ ) is exceptional. For this form, see table on p. 63, Ia.

<sup>2</sup> cf. U. v. Wilamowitz-Moellendorf, *Griechische Verskunst* (Berlin, 1921), 210: '... eine Reihe euripideischer Chorlieder, deren Mass bei den beiden anderen Tragikern in dieser Ausdehnung und Reinheit nicht vorkommt'.

<sup>3</sup> P. Maas, *Greek Metre* (translated by H. Lloyd-Jones, Oxford, 1962), §54.

<sup>4</sup> In their commentaries E. R. Dodds (*Bacchae*) and W. S. Barrett (*Hippolytus*) use glyc<sup>3</sup> and glyc.c respectively, while C. Collard (*Supplices*) gives glyc the name 'cho dim B' and our colon 'cho dim C'.

<sup>5</sup> Hephaestion (ed. Consbruch 56 ff.) treated this metre, with others, in the chapter on 'polyschematista'. Wilamowitz (*SB Berlin* 1902, 783 ff., now *Verskunst* 210 ff.), writing before the appearance of papyri of Corinna, discussed below, was first to name and define the colon. Maas (op. cit. §54 addendum 1961) suggests, without explicit reason, the name 'wilamowitzianus'. See also B. Snell, *Griechische Metrik*<sup>3</sup> (Göttingen, 1962), p. 29, A. M. Dale, *The Lyric Metres of Greek Drama*<sup>2</sup> (Cambridge, 1968), p. 133 (using the name 'aeolic dim B' and 'chor. dim. B') and R. Kannicht, commentary on *Helen* (following Maas' nomenclature). The name 'chor dim' is doubly inappropriate: firstly, the colon is not actually a dimeter; and secondly the implied metre chor-chor ( $-\text{---} - \text{---} -$ ) is, as I shall argue below, completely different.

<sup>6</sup> op. cit. p. 29. He follows the description of Wilamowitz (e.g. *Verskunst* 212, where he writes that the 'former metron' may be either iamb. or troch.). Dale also wrote  $\times \times \times - \text{---}$  in the first edition of *Lyric Metres of Greek Drama* (Cambridge, 1948), p. 129. J. D. Denniston rightly criticizes this scheme in his review (*CR* 62, 1948, 118 ff.): '... of which [= 'polyschematist' dimeter] I believe the third syllable to be invariably long,  $\times - \text{---} - \text{---}$  being an essentially different rhythm' (120–1). This review seems to have been neglected by many authors of metrical studies and commentaries including D. S. Raven, *Greek Metre* (London, 1962) and D. Korzeniewski, *Griechische Metrik* (Darmstadt, 1968). But Snell himself clearly says in *Lexikon d. alten Welt* 3273 ('Wilamowitzianus') that the form is  $\text{oo} - \times - \text{---}$  and that chor-chor and ia-chor are avoided. For the second edition of Dale, see note 10 below.

<sup>7</sup> 'Indo-European metrics and archaic Irish verse', *Celtica* 6 (1963), 194 ff. Watkins is rash to find in Greek metres traces of initial unfixed syllables supposedly of Indo-European origin. One of his examples is evidently wrong. The metre of Alcaeus 70LP is not

their essays, which in many respects are magnificent, by indicating the similarity between an Indic metre  $\text{u u u u u u u u}$  (Gāyatrī octosyllable) and 'chor dim': flexible opening vs rigid closing. But it must be asked whether the former half of this colon really has freedom to be any shape of four syllables and whether such an elegant description is based on sound observation.

The similarity here with 4+4 delineation of opening [with an unfixed rhythm]+closing [with a fixed rhythm]... is indeed striking. Furthermore, the opening and closing delineation of the choriambic dimeter is reinforced by an important constraint, which becomes apparent when we examine all the possible permutations in the opening... The only rhythmical pattern excluded from the opening is  $\text{---}$ , that is, the choriamb of the closing. *It appears that the constraint here is freedom: the opening of the choriambic dimeter must be free, and therefore it is not allowed to be a choriamb itself.*<sup>9</sup> (Italics mine.)<sup>9</sup>

If Nagy had actually examined all the permutations, he could not have failed to notice a colon of the shape  $\text{---}$  in the midst of a 'chor dim' environment in the second stasimon of Eur. *Or.* (839). (With this stasimon, Wilamowitz started his illustration of the variety of 'chor dim'.) There is at least one more example (Eur. *IT* 435). But this is not the right angle from which to criticize Nagy. We must go back to the main point: Is the scheme  $\text{ooo---}$  appropriate to describe 'chor dim'?

Maas's scheme, quoted above, is modest:  $\text{oo-x---}$ .<sup>10</sup> The difference between the two configurations is important. Theoretically  $\text{oo-x---}$  implies that this colon is not the combination of two 'metra', namely  $\text{oooo}$  and  $\text{---}$ , but is one indivisible unit. If we like to dissect this colon still further, it may be described as a component  $\text{-x---}$  following aeolic base ( $\text{oo}$ ). Actually this definition eliminates 'iambic metron' ( $\text{---}$  and  $\text{---}$ ), as well as choriamb, as a possible sequence for the first four syllables, or the 'former metron'.<sup>11</sup> But we can find some examples of  $\text{u---}$  used as a variation of 'chor dim' in Euripidean lyric. Why then does Maas maintain that the third syllable of 'chor dim' is always long?

Maas draws his configuration from fragments of Corinna. If we follow him and turn to an examination of the two fragments, 654P col. iii and 655P, it is evident that 'chor dim' must be schematized as  $\text{oo-x---}$ . 654P consists of five-line stanzas. The clausula of each stanza is pher. The other four lines are either 'chor dim' or glyc. The shape of the 'former metron' is discernible in 25 lines of 'chor dim'. They are  $6 \times \text{---}$ ,  $3 \times \text{---}$ ,  $10 \times \text{---}$ ,<sup>12</sup>  $3 \times \text{---}$ ,  $2 \times \text{---}$ ,  $1 \times \text{---}$ . 655P is not strophic  $\text{x x x x x | ---}$  but regular repetition of  $\text{ia+glyc (x---x---)}$  and lesser asclepiad ( $\text{x x ---}$ ). Watkins should not have ignored Maas' criticism (DLZ 1924, 517) of this 'freedom', which A. Meillet, *Origines indo-européennes des mètres grecs* (Paris, 1923), first suggested. Another alleged example is illusory. Watkins cites Ζηνὸς ὑπερεφής δόμος (*sic*) of Anacreon '10D' (*sic*) to prove the existence of  $\text{---}$ , a variation of  $\text{x x x ---}$  which covers iamb. dim. and also glyc. But if one actually consults Herodian (ed. Lenz, 2<sup>2</sup> p. 642, 23 = Anacr. 7D = (10 Hiller-Crusius) = Adesp 978P) a normal glyc line Ζηνὸς ὑπερεφής† δόμοις† (δόμος Bergk) is found. Misspelling appears already in Meillet op. cit. in another context. In fact, there is no evidence of free initial syllables in Greek metres except in the aeolic base.

<sup>8</sup> *Comparative Studies in Greek and Indic Metre* (Cambridge Mass., 1974). The theory of a four- or eight-syllabled 'Urvers' from which all actual metres develop as 'Gestalt' is fascinating (Wilamowitz, *Verskunst* 234, etc.), but entirely speculative.

<sup>9</sup> G. Nagy, op. cit. p. 37.

<sup>10</sup> Dale, op. cit., has  $\text{-x-x---}$ : cf. Barrett, *Hippolytos*, Appendix 1. Since Dale has the qualification that  $\text{-x}$  may be changed to  $\text{x-}$ , her configuration agrees with Maas', so long as  $\text{x---}$  is excluded. However, in her commentary on *Helen* p. 150,  $\text{---}$  is treated as 'chor dim'.

<sup>11</sup> It must be emphasized that such terms as 'metron', 'the former metron' or 'dimeter' are used only for convenience. No implication, structural or historical, is intended.

<sup>12</sup> Including 38 τ' Ὠρίων a-.

but κατὰ στίχον. Each line is glyc or 'chor dim'. Of ten lines of 'chor dim' there are 2 × ----, 1 × ----, 2 × ---, 1 × ---, 4 × ---- (and 1 × ]---). ---- can be compared with the similar type of glyc. It is not unusual for the aeolic base to become, by substitution, ---. Glyc and pher of this kind (---- and ----) are used by Corinna as well as by Pindar and the tragic poets, but not by Sappho and Alcaeus.

There is another large group of specimens of 'chor dim' outside tragedy. This is the eupolidean, a metre used in the comic parabasis.<sup>13</sup> In Ar. *Nub.* 518–62, the parabasis is composed of a dicolon with this scheme: oo-x--- oo-x---. The first colon is identical with 'chor dim'. The second appears to be a variation of the first, with the 'latter metron', 'chor', replaced by 'cretic'.<sup>14</sup> By counting the variations in the first and the third 'metron' of 45 dicola, following Dover's edition, we get the table below. Neither 'iambic' nor 'choriambic' is mingled at all.<sup>15</sup>

	1st	3rd	Total
----	20	12	32
---	9	5	14
--	7	10	17
-	7	13	20
	0	4	4
	1	1	2
	1	0	1

The reason why ia-chor and chor-chor are excluded from Corinna's two poems and Ar. *Nub.* 518–62 is clear: they are different cola from 'chor dim'. The first obvious example of iambo-choriambic is Anacreon 388 P. Here chor metron and ia metron are in responson. The so-called 'choriambic anacalasis' is noticeable. A chor metron is often found mixed in the lyric iamblcs of tragedies (especially of Aeschylus) but very rarely in the spoken trimeter. The distinction between 'iambo-chor' and 'chor dim' may be clearly observed in most tragic cases. The third stasimon of Eur. *HF* is typical. There the first strophic pair (763 ff./772 ff.) is exclusively 'iambo-chor' while the second (781 ff./798 ff.) is glyc and 'chor dim', that is, aeolic. Euripides sometimes begins an ode with 'iambo-chor' and changes that metre to others, including glyc.<sup>16</sup> It is, after all, usual for a tragic stanza to be composed of different kinds of cola. Perhaps a more delicate case is the transition from 'iambo-chor' to 'chor dim'. For example, Ar. *V.* 1450 ff./1462 ff. is clearly divided into two blocks. The former seven lines are all 'ia-chor (ba)' and the latter five are 'chor dim'.<sup>17</sup> Here the two metres do not merge at all. But it must be allowed that there is a *certain* resemblance between *all* cola containing ---; and this extends in some cases, and to some extent, to 'iambo-chor' *vis à vis* 'chor dim'.

Now we shall return to the 'chor dim' of Euripides and assess, using statistics, to what extent the scheme of Maas is appropriate. I have now collected some four hundred 'chor dim' cola from the lyrics of Euripides, by setting the following criteria:

<sup>13</sup> For the usage of other comic poets, cf. p. 70 below.

<sup>14</sup> This explanation of Dale (op. cit. p. 147 n. 1) seems plausible. Snell (*Lexikon d. alten Welt* 918, 'Eupolidēus') adopts wil/wilΛ. Or one might speculate that the initial two syllables of lecythion (--- x ---) are occasionally inverted or 'dragged' through the influence of the first colon.

<sup>15</sup> cf. Denniston, op. cit. p. 121. Apart from our current concern, it is noteworthy that aeolic base is hardly ever occupied by --- either in Corinna or in Ar. *Nub.* (parabasis). We shall treat the case of Euripides later.

<sup>16</sup> 3 chor + ba: *Med.* 643 f./652 f., *Heracl.* 353 f./362 f., *HF* 637 f./658 f. 3 chor + sp: *Alc.* 984 f./995 f., ia + chor + ba: *Med.* 431/439 etc.

1. All cola with --- as 'the latter metron' are considered.
2. Cola which form an obvious 'iambo-chor' period such as 3 chor + ba are excluded. (They are listed in the Appendix.)
3. The colon concerned and others usually glyce make an ode or a period *κατὰ στίχον*. This criterion may have been needless because so far as the recognition of 'chor dim' is concerned, Murray, Schroeder and modern editors agree in most cases.
4. Consideration of 'the former metron' is restricted to those of four or three syllables or equivalent. This means that -x--- is excluded from the table but ----- is included.
5. The 'trimeter', a colon with sp or ba after chor, is included.
6. When the text is uncertain or controversial, the line(s) is (are) usually excluded because we are concerned with general metrical tendencies. As a rule Murray's text and colometry are followed, but in the case of special lines of unusual configuration such as 'ia-chor' or lines with strange resolution, MSS readings are considered. Such cases will be indicated.
7. Murray sometimes arranges a verse which has one more syllable after the chor in order to avoid overlapping. I move such a syllable to the head of the next verse.<sup>18</sup> (These lines are indicated in the Appendix.)

e.g. *Cyc.* 44-45

οὐ τᾷδ' ὑπήνεμος αὖ-                    --- ---

ρα καὶ ποιητὰ βοτάνᾳ;                    ' ' --- ---

8. Strophe and antistr. are counted separately except in the case of the refrain of *Ba.*

Group I consists of lines with a 'former metron' of the scheme oo-x. oo is occupied by --, -u or -. When the initial syllable of oo is dropped (acephalous case), the 'former metron' becomes x-x. Group Ia contains this type. It must be stressed that acephaly, which is common in aeolic metre, is an explanation from the structural point of view, not the historical. As stated earlier, oo may be replaced by ---. Corinna and Ar. (*Nub.* parabasis) use -----. This and allied forms are collected in Group II. -----, the expanded form of -----, contains two tribrachic words (e.g. *πότνια πότνια*) in most cases. Therefore this group of six brevia should be considered as ~~~~ not as ~~~~ nor ~~~~ because resolution is normally occupied by the two initial syllables of a word.<sup>19</sup> This analysis coincides with the scheme oo-x (the long third syllable). Group III contains various kinds of resolved forms. As their third syllable is long, they may be considered to follow the scheme oo-x in a wider sense. They can be subdivided into (1) 'dactylic opening' (-----, -----), (2) 'anapaestic opening' (----, -----), (3) the resolved third syllable (-----,<sup>20</sup> -----) (4) the resolved fourth syllable (-----, -----). (4) may be

<sup>17</sup> Thus, rightly, D. M. MacDowell, against Wilamowitz, who treats all lines as 'chor dim'. Dale analyses Ar. *Nub.* 563-74 similarly (op. cit. pp. 135-6).

<sup>18</sup> The single syllable is the prevailing type of word-overlap in aeolics. Cf. Dale, op. cit. p. 146. There is another more positive reason for moving this syllable. The colon x-x----- has pendant ending, and T. C. W. Stinton proves that 'pendant close is always a mark of period end, if it is followed by a short or anceps' (*CQ.* n.s. 27 (1977), 39). 'Diaeresis (word-end) is not a safe guide to colometry in aeolic metres' (p. 45). 'The safest guides are (i) the analogy of other verse-forms or sequences of verse-forms elsewhere, (ii) a repeated metrical pattern' (p. 43).

<sup>19</sup> Though the avoidance of split resolution is not an absolute standard, it is reasonable to deduce ~~~~ from word-division ---|---. Cf. L. P. E. Parker, *CQ.* n.s. 18 (1968), 241.

<sup>20</sup> ----- can be regarded as ~~~~, but Euripides may have treated it actually as ~~~~. This shape is occupied by words *τρυχόμενος* (*Hel.* 521) *οἰκτρότατα* (*Or.* 814) *Τύνδαρις* (*Or.* 826) *Εὐμενίσι* (*Or.* 836). They are familiar types of words used in iambs - lyric dimeter or trimeter, and spoken trimeter of later plays - with 'dactylic opening'.

	Cyc.	Med.	Hipp.	Andr.	Hec.	Supp.	HF	Ion	El.	IT	Hel.	Pho.	Or.	Ba.	IA	Total
I	13	—	2(0)	1	2	7	10	10	24	8	16	—	—	5	7	105
	3	—	6(6)	—	2	—	3	3	5	6	4	2	—	1	4	39
	—	2	—	—	—	—	2	—	1	3	—	—	—	—	4	12
	—	—	—	—	—	—	3	—	3	2	2	—	—	—	1	11
	—	1	—	—	—	5	2	7	2	4	1	—	—	—	2	24
Ia	—	1	2(2)	—	2	1	1	1	1	3	1	—	—	—	—	13
	4	—	2(2)	—	—	—	3	7	1	8	10	1	—	1	4	41
	3	—	5(4)	—	—	2	3	6	—	3	8	1	—	2	7	40
	—	—	—	—	—	—	—	5	—	—	1	—	1	—	2	9
	1	—	1(0)	—	—	—	1	4	1	—	—	—	—	—	3	11
II	—	—	—	—	—	1	2	3	—	2	1	1	7	3	12	32
	—	—	—	—	—	—	2	—	—	—	5	—	8	—	7	20
	—	—	2(1)	—	—	—	2	2	—	—	2	—	1	2	4	15
	—	—	—	—	—	—	—	—	—	—	—	—	2	1	4	7
	—	—	—	—	—	—	—	—	—	—	—	—	—	—	2	2
III	—	—	—	—	—	—	—	—	—	1?	—	—	—	—	—	1
	—	—	—	—	—	—	—	—	—	—	1?	—	—	—	—	1
	—	—	—	—	—	—	—	—	—	—	1	—	3	—	—	4
	—	—	—	—	—	—	—	—	—	—	—	—	—	—	1	1
	—	—	—	—	—	1?	—	—	2	—	—	—	—	—	—	3
IIIa	—	—	—	—	—	—	—	—	—	—	—	—	—	4	1	5
	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	1
	—	—	—	—	—	—	—	—	—	—	1	—	—	—	1	1
	—	—	—	—	—	1	—	—	—	—	—	—	—	—	—	1
	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	1
IV	—	—	—	—	—	2?	2	4*	—	—	4*?	—	—	—	1	7
	—	—	—	—	—	—	4*	—	1?	—	8*?	1	3*	—	—	19
	—	—	1(0)	—	—	2?	2*	—	2*	—	—	—	—	—	—	5
	—	—	—	—	—	2?	2?	—	—	2?	—	—	—	—	2	2
	—	—	—	—	—	—	2*	—	—	—	—	—	1	—	2*	9
IVa	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	2
	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	2
	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	2
	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	2
	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	2
Total	24	4	21(15)	1	6	22	44	48	43	42	70	6	27	19	71	448
I + Ia + II Total (%)	100	100	95(100)	100	100	73	73	100	88	93	73	83	63	74	80	83

regarded as glyc with resolved final anceps (---υ--- $\overline{\chi}$ ---). Group IIIa contains acephalous forms of Group III. When the third syllable is short (i.e. 'iambic or 'chor'), these forms are in Group IV. IVa is 'cretic'. '?' attached to the figure indicates that it includes at least one line uncertain for textual, not metrical, reasons. Attached '\*' indicates that the figure includes a few lines which may be 'iambo-chor' or another metre but not 'chor dim'.

*Notes to Group IV and IVa*

*Hipp. 147/157*

147 ἀνίερος ἀθύτων πελάνων τρύχη:           υ---υ---υ---  
157 λιμένα τὸν εὐξείνῳτατον ναύταις.           υ---υ---υ---

This is the colometry of Schroeder and Barrett. They render 145/155 into 'chor dim' (---υ---υ---) and 146/156 too (---υ---υ---). There is no parallel for responsion between υ---υ---υ--- ~ υ---υ---υ--- as the opening 'metron' of 'chor dim'. υ---υ---υ--- is, I believe, to be considered  $\sim\sim\sim$  (see above). Murray arranges 147/157 as glyc.

155 ἡ ναυβάτας τις ἔπλευσεν Κρή-           ---υ---υ--- $\overline{\chi}$ --- glyc  
156 τας ἔξορμος ἀνὴρ λιμένα           ---υ---υ--- $\sim$  glyc $\sim\sim\sim$   
157 τὸν εὐξείνῳτατον ναύταις            $\sim\sim\sim$ ---υ--- $\overline{\chi}$ --- $\sim\sim\sim$ glyc

As a similar type of tricolon, enneasyll ( $\times$  glyc) + glyc + pher, is found *Or.* 816-8/828-30, and as the continuation of glyc $\sim\sim\sim$  and  $\sim\sim\sim$ glyc is favoured by Euripides,<sup>21</sup> this colometry is better than to recognize unparalleled 'iambic' opening  $\sim\sim\sim\sim\sim\sim$  (overlapping of 145/155 is certainly ugly, though this ode contains many 'dragged' endings). If so the frequency of 'chor dim' is reduced. The number in parenthesis should be read in the table.

*Supp. 977*

γόοισι δ' ὀρθρενομένα           υ---υ---υ---

The movable  $\nu$  may have been attached. With it (γόοισιν), υ---υ--- is changed into υ---υ---.

*Supp. 999/1022*

χαλκεοτευχούς [τε] Καπανέως;           ---υ---υ---  
Φερσεφόνας ἐς [ῆξω] θαλάμους.           ---υ---υ---

Collard's emendation makes chor-chor in both stanzas as above. See Collard ad loc. I prefer Elmsley's

χαλκεῶτευχούς τοῦ Καπανέως:           ---υ---υ---  
Φερσεφόνας ῆξω θαλάμους.           ---υ---υ---

*Supp. 1023*

σὲ τὸν θανόντ' οὔποτ' ἐμᾶ           υ---υ---υ---

Though the antistr. is corrupt in several places, this line makes good sense. The corresponding line in str. is glyc (1000 πρὸς <δ>) ἔβαν δρομὰς ἐξ ἐμῶν). The strophic responsion between glyc and 'chor dim' is common, but 'chor dim' is restricted to one of Group I or II.<sup>22</sup> Perhaps θανόντ' is a gloss of another verb of the form ---. Cf. *Or.* 813.

<sup>21</sup> *Supp.* 971 f., *El.* 126 f., *IA* 579 f.

<sup>22</sup> cf. examples in Appendix.

## HF 352–3/368–9

Murray's text of 352–4/368–70 should be rearranged.

352 ἐγὼ δὲ τὸν γᾶς ἐνέρων τ' ἐς ὄρφναν      υ--υ--υ--υ--  
     μολόντα, παῖδ' εἶτε Διὸς νιν εἶπω.      υ--υ--υ--υ--  
     εἶτ' Ἀμφιτρύωνος ἴνιν.      ---υ--υ--<sup>23</sup>

These three lines are situated just in the middle of the stanza; before them there are four aeolo-choriambic cola (glyc-pher-2 'chor dim'), and after them, also four (3 glyc-pher). The form is ABA.<sup>24</sup> The repetition of the same colon (352/68 and 353/69) emphasizes the different nature of this colon. 'Trimeter' is one of the differences, but 'ia-chor' itself is different from other aeolic cola.

## HF 639–41/657–9

639 βαρύτερον Αἴτνας σκοπέλων      υ--υ--υ--υ--  
     ἐπὶ κρατὶ κείται, βλεφάρων      υ--υ--υ--υ--  
     σκοτεινὸν φάος ἐπικαλύψαν.      υ--υ--υ--υ--

This is Murray's colometry, accepted by Dale (op. cit. 152). 637–8/655–6 is 3 chor-ba; therefore we may consider that 'iambo-chor' continues till 640/659 and hereafter, with *Hipp.* (641/659), metre changes into aeolic. But I do not know any parallel to ia-chor with 'anapaest opening'. Wilamowitz and Schroeder arrange 640–1\*658–9 in another way.

ἐπὶ κρατὶ κείται,      υ--υ--  
 βλεφάρων σκοτεινὸν      υ--υ--  
 φάος ἐπικαλύψαν.      υ--υ--

Apart from its name and definition, υ--υ-- has parallels at *Alc.* 253/260, 910/933. Cf. *Hipp.* 125, 552 (υ--υ--).

## HF 672/687

762 οὐ πάύσομαι τὰς Χάριτας      --υ--υ--  
 687 παιᾶνα μὲν Δηλιάδες      --υ--υ--

The initial line of the second strophic pair of the second stasimon.

## HF 786–7/803–4

786–7 πατὴρ ὕδωρ βᾶτε λιπούσαι συναοιδοί.  
 803–4 -δη λέχος, ὦ Ζεῦ, τὸ σὸν οὐκ ἐπ' ἐλπίδι φάνθη,

Murray emends 803: -δη λέχος, ὦ Ζεῦ, σὸν ἐπ' οὐκ ἐλπίδι φάνθη. With this text metre coincides with str. (---υ--υ--), but I prefer Wilamowitz's emendation.

βᾶτε λιπούσαι | πατὴρ ὕδωρ συναοιδοί.  
 -δη λέχος, ὦ Ζεῦ, | τὸ σὸν ἐπ' ἐλπίδι φάνθη,  
 --- / ---υ-- /

<sup>23</sup> Stinton suspects this colometry of Wilamowitz because it 'gives no sense-pause at ὄρφναν' (*BICS* 22 (1975), 92). Cf. n. 18 above. But at the same time he hesitates to approve Murray's colometry ἐς ὄρφναν μολόντα, παῖδ' υ--υ-- (this is counted as a doubtful case of ---υ-- (p. 94)).

<sup>24</sup> Wilamowitz, *Verskunst*, p. 244.

*El.* 181–2/204–5

181–2 δάκρυσι νυχέω, δακρύων δέ μοι μέλει      0000–0000–  
 204–5 μέλεος ἀλαίνων ποτὶ θῆσαν ἑστίαν      0000–0000–

After the next line (183/206, pher) there is clear pause. As well as *HF* 352–3/368–9, *El.* 181–3/204–6 is the B-part of ABA. Each A consists of six aeolic cola (glyc, pher, ‘chor dim’). Moreover there are few unequivocal so-called ‘chor trim’ of the shape of ‘chor dim’ + ‘iambic metron’ (0–0–) in Euripides’ odes.<sup>25</sup> It is plausible to regard this line as an iambo-choriambic trimeter intruding into the pure aeolo-choriambic context.

*El.* 448

κόρας μάτευσ’, ἔνθα πατήρ      0–0–00–

The text is suspected and variously emended for non-metrical reasons. See Denniston, ad loc. The corresponding line in str. is a normal ‘chor dim’ 0–0–00–.

*IT* 435/452

435 τὰν πολυόρνιθον ἐπ’ αἶ-      000–00–  
 452 <κὰν> γὰρ ὀνείροισι συνε-

452: lectio incerta (Murray); but since 435 makes good sense, 452 has to be 000–00–.

*Hel.* 1338–9/1356–7

1338 ἐπεὶ δ’ ἔπανσ’ εἰλαπίνας      0–0–00–  
 1339 θεοῖς βροτείῳ τε γένει,      0–0–00–

The initial two lines of the second strophic pair of the second stasimon. Antistr. is corrupt, but 1353–4 are surely ia-chor. For the statistics, Murray’s text is provisionally adopted.

*Hel.* 1340–1/1356–7

1340 Μαρὸς ὀργὰς ἐνέπει      0–0–00–  
      Βᾶτε, σεμναὶ Χάριτες,      0–0–00–  
 1356 ματρός, ὦ παῖ, θυσίας      0–0–00–  
      οὐ σεβίζουσα θεᾶς.      0–0–00–

Though a normal ‘chor dim’ (1339b/1355 0–0–00–) is interposed,<sup>26</sup> ‘iamb-chor’ seems to continue to 1341/1357, where a period-end is found.

*Hel.* 1451–58/1465–72

1451 ff. Φοίνισσα Σιδωνιάς ὦ      0–0–00–  
      ταχεῖα κώπα ῥοθίοισι, μάτηρ      0–0–00–  
      εἰρεσίας φίλα,      0–0–00–  
      χοραγὲ τῶν καλλιχόρων      0–0–00–  
      δελφίνων, ὅταν αὖραις      0–0–00–

<sup>25</sup> As far as I notice, parallels are: *Hipp.* 553/563 (with ἐξέδωκεν· ὦ and μέλισσα δ’ οἶ- (Barrett’s colometry. Cf. Stinton, *CQ*, n.s. 27 (1977), 42)) and *IA* 793.

<sup>26</sup> cf. *OT* 465/475 and *Ar. Nub.* 572. All of the three may be regarded as ‘chor dim’ used as a variation of ‘iambo-chor’ with long syllables constituting the ‘former metron’. See note 41 below.



πέλαγος νήνεμον  $\tilde{\eta}$ ,<sup>27</sup>  
 γλαυκά δὲ Πόντου θυγάτηρ,       $\underline{\text{u}}-\text{u}-\text{u}-\text{u}-\text{u}-$   
 Γαλάνεια τὰδ' εἶπη       $\text{u}-\text{u}-\text{u}-\text{u}-$

The former half of the first str. pair of the third stasimon may not be aeolo-choriambic.  $\times-\text{u}-\text{u}-\text{u}-\text{u}-$  appears too often to be regarded as a variation of 'chor dim'. The existence of the colarion  $-\text{u}-\text{u}-\text{u}-$  or pher does not necessarily mean that the context is aeolic.

*Pho.* 236

χορὸς γενοίμαν ἄφοβος       $\text{u}-\text{u}-\text{u}-\text{u}-$

This case of 'ia-chor' in aeolic sequence is certain.

*Or.* 811/823

811 πάλαι παλαιᾶς ἀπὸ συμφορᾶς δόμων       $\text{u}-\text{u}-\text{u}-\text{u}-\text{u}-\text{u}-$   
 823 τὸ δ' εὖ κακουργεῖν ἀσέβεια ποικίλα       $\text{u}-\text{u}-\text{u}-\text{u}-\text{u}-\text{u}-$

Cf. *El.* 181–2/204–5. But no structural pattern is found here.

*Or.* 813

-νος ἤλυθε<ν> Τανταλίδαις       $\text{u}-\text{u}-\text{u}-\text{u}-$

To make a responsion with 825 -α. *θανάτου γὰρ ἀμφὶ φόβῳ*  $\text{u}-\text{u}-\text{u}-\text{u}-\text{u}-$ , ν is usually supplied. But the responsion  $\text{u}-\text{u}-\text{u}-$  is quite irregular. Euripides might have made an ia-chor colon correspond with a 'chor dim' as a metrical experiment. But the responsion  $\text{u}-$  is quite rare even in aeolic base (see p. 68 below). Cf. *Supp.* 1023. Text is surely corrupt.

*Or.* 834

οἶον ἔργον τελέσας       $-\text{u}-\text{u}-\text{u}-\text{u}-$   
 οἶον οἶον (MV) is less acceptable.

*Or.* 839

ὦ μέλεος, ματρὸς ὄτ'ε (χρ-)       $-\text{u}-\text{u}-\text{u}-\text{u}-$

Text gives good sense. 2 chor is considered as a variation of 'chor dim'. The next two lines are of uncommon shape  $-\text{u}-\text{u}-\text{u}-\text{u}-$ . Perhaps the collision of two irregular forms of 'chor dim' (they have similar shapes but the latter is exactly one longum longer.  $-\text{u}-\text{u}-\text{u}-\text{u}-$  :  $-\text{u}-\text{u}-\text{u}-$ ) would have the strong effect of intensifying the irregularity if they were treated as equivalents. But they remind us of the different metre of *Pho.* 1508–29.

*IA* 577

αὐλῶν Ὀλύμπου καλάμοις       $-\text{u}-\text{u}-\text{u}-\text{u}-$

With *Ὀλύμπου* (Heath) a usual 'chor dim' is acquired.

<sup>27</sup> *εὐνήνεμον* (Musgrave) is attractive (cf. Dale, ad loc.), but this line is excluded from the statistics. Cf. Kannicht, ad loc.

## IA 168/189

168 Χαλκίδα πόλιν ἐμὴν προλιποῦσ'      - - - - -  
 189 ἀσπίδος ἔρυμα καὶ κλισίας      - - - - -

If this is 'chor dim' we must assume the scheme - - - - - . Or is this a variation of a rather frequent type - - - - - ? (If so, we may suppose two consecutive resolutions, not a usual phenomenon.) But this may be a glyc with the last anceps resolved - - - - - . Cf. 165/186 - - - - - 169/190 - - - - - .

## IA 1036/1058

1036 τίν' ἄρ' Ὑμέναιος διὰ λωτοῦ Λίβυος      - - - - -  
 1058 ἀνὰ δ' ἐλάταισι στεφανώδει τε χλόα

The next colon 1037/1059 is - - - - - , which is here ambiguous, either 'chor dim' or ia-chor.

Statistics of this kind might be adjusted in detail according to differing judgement of texts, colometry, and definition itself. But we may observe a general tendency of the 'chor dim' in Euripides. The scheme oo- x (and x- x) is appropriate to the Euripidean 'chor dim' as well as to that of Corinna and of Aristophanes (parabasis). Some 68% of them are in complete accord (Group I, Ia). When we add Group II to this number, as is reasonable, the proportion rises to 83%. It is noteworthy that all examples of 'chor dim' in *Cyc.* (24 lines) or *Ion* (48 lines) belong to these three groups. And if we add Group III and IIIa (because it cannot be denied that they are derived from oo- x and x- x somehow), the proportion will go up still higher. Moreover the frequency of Group IV and IVa can and must be reduced. The table includes some lines disputable for non-metrical reasons (*Supp.* 999/1022, *El.* 438). One case depends on movable ν (*Supp.* 977). And the most crucial point is that many examples of 'ia-chor' may not be 'chor dim' but 'iambo-chor' which are intruded into an aeolo-choriambic context in order to break the monotony. I believe *HF* 352-3/368-9, *El.* 181/204 (and perhaps *Or.* 811/823 too) are this kind of 'iambo-chor'. And *Hel.* 1338-9, 1340-1/1356-7 and 1451 ff. 1465 ff. probably make 'iambo-chor' periods: furthermore the metre changes into aeolic after them.

If this interpretation is right, there remain fewer than 10 lines which can be recognized as true variations of 'chor dim'. Of course, it must again be allowed that a certain resemblance exists between 'iambo-chor' and 'chor dim': there is room for debate over the extent of the resemblance but not over the fundamental pattern.

From this table we can deduce some additional characteristics of Euripidean 'chor dim'.

1. Aeolic base is '--' in most cases. Except in the two latest plays (*Or.*, *IA*) the frequency of '---' is very high.
2. The fourth syllable (anceps) is more often long than short.
3. 'Tribrach opening' (Group II) is commoner in later plays. This coincides with the general tendency to increased resolution in various cola of other metres in later plays.
4. Unusual resolved forms (Group III) appear also in later plays.

5. Strophic responsion is exact on the whole. It is not uncommon that different shapes *inside* the same group are in responsion. But generally the value of 'aeolic base' is the same in str. and antistr. - - and - - do not correspond with each other.<sup>28</sup> - - -

<sup>28</sup> Except in *IT* 1096/1113 (and, if we accept Murray's emendation with different colometry, *HF* 795/812 -νε χαλκασπίδων λόχος, δς/-νε ξιφηφόρων ἐς ἀγώ-. This phenomenon deserves further examination. If the same result is acquired from other aeolic cola and in other poets too, we shall have to find a new explanation of 'aeolic base' of tragic cola.

substituted for 00 responds to 00, 00, 00, and even 000.<sup>29</sup> From this angle we can see the peculiarity of Group IV. If, say, 0000 were a simple variation of the 'former metron', there might well be corresponding pairs between 0000 and 0000 or 0000.<sup>30</sup> But actually 0000 always corresponds to 0000 except in two extraordinary cases (*Supp.* 1023 and *Or.* 813).

6. There is no special qualification in detail to the shapes of glyc and 'chor dim' which are in strophic responson, unless they are of quite unusual type. ('Chor dim' seems to have to belong to Group I or II, but not to be the special type of them in order to be adjusted to the shape of the corresponding glyc.) The poet seems to have understood that glyc as a genus can correspond to 'chor dim' as a genus.

7. Ia-chor may possibly stand as the first verse of a stanza of 'chor dim'. *HF* 672/687, *Hel.* 1338-9, *S. Ant.* 806/823, cf. *Hel.* 1451 ff./1465 ff.<sup>31</sup>

8. We can confirm the broad chronological order established by Murray. From these features a line can be drawn between *IT* (or *Ion*) and *Hel.* Till *IT* Euripides uses such standard types of 'chor dim' as are found in Corinna or 'eupolidean' (though some 'innovation' is found in the early stage), while his new device is found especially from *Hel.* onwards.

As 00-x does not appear in isolation, it should not be regarded as a separate component.<sup>32</sup> Therefore we should no longer apply the term 'dimeter' to 00-x-0000. At the same time this scheme demolishes the hypothesis that, by moving the first two syllables of 'chor dim' to the end of it, it turns out to be glyc.<sup>33</sup> (0000-0000 → 00-0000-00). Perhaps it may be expressed most simply as follows: 00-x-0000 (wil) and x-x-0000 (λ wil) are the counterparts of 00-0000-00 (glyc) and x-0000-00 (λ glyc, or telesilleian) of which 0000-00 ('edite regibus' or 'dodran A') is replaced by -x-0000 ('maecenas atavis' or 'dodran B'). Other examples of free strophic responson between aeolic cola are also explained by this suggestion that 0000-00 and -x-0000 are interchangeable.<sup>34</sup> 0000-00 and 00-0000 stand against each other in the way of 'mirror reflection': the position of 'single-short' and 'double-short' is reversed. But there remains a problem. The fourth syllable of 'wil' is anceps while the seventh of glyc is restricted to short (except in some Sophoclean and Euripidean cola). This question cannot be further discussed here.

<sup>29</sup> cf. Appendix.

<sup>30</sup> Raven notices that 00-0000-00 does not correspond with 00-x-0000 (op. cit. 78 n. 22). But he regrettably treats 'chor dim' with the configuration 0000-0000 in main text.

<sup>31</sup> Certain periods of 'iambo-chor' often appear at the initial position. See my note 16 above.

<sup>32</sup> Wilamowitz already warns against treating 'antispast' (00-00) as a metron (*Verskunst*, p. 236). Dale strongly and rightly criticized the old theory which analysed indivisible cola, in 'Metrical units of Greek lyric verse, 1' (*Collected Papers*, pp. 42-3).

<sup>33</sup> This hypothesis is expressed in other words thus: 'The choriamb which they all [= 'chor dim' and glyc] contain may occupy the first four, the middle four or the last four syllables' (Dale, op. cit. (first ed.), p. 128). This is rightly denied by Denniston, op. cit. p. 121.

<sup>34</sup> *Hel.* 1481/1498

ὄμβρον λιπούσαι χειμέριον      00'-0000-'  
λαμπρῶν ἄστρον ὑπ' ἀέλλαισιν      00'-0000-'  
E. *El.* 167/191

ποτὶ σὰν ἀγρότειραν αὐλάν.      00'-0000-'  
πολύπηνα φάρεα δύναι,      00'-0000-'  
OC 512/523

ὅμως δ' ἔραμαι πυθέσθαι.      0'-0000-'  
τούτων δ' αὐθαίρετον οὐδέν.      x'-0000-'  
x' x'

cf. Sappho 141 LP 3-4/7-8 (cf. Lobel, Σμ 56)

Ἑρμαις δ' ἔλων ὄλπιν θεοῖσ' ὠνοχόαισε      0000-0000-'  
κἄλειβον ἀράσαντο δὲ πάμπαν ἔσλα      0000-0000-'

'Wil' cannot be the last colon of a stanza. It needs a clausula. Most odes of Euripides have pher (oo-oo-) as does Corinna 654P col iii. One (*Or.* 843) has aristoph (---oo-), and two (*El.* 736/746, *Hel.* 1464/77), a composite of 'wil' + ba (so-called 'chor trim catalectic').<sup>35</sup> The second colon of 'eupolidean' oo-x-oo is not used at all.

Finally some historical observations are presented. Sophocles uses 'wil' less frequently than Euripides, but has two stanzas composed completely in aeolics including 'wil' in *Ant.*, one of the earlier extant plays.<sup>36</sup> 'Wil' is heavily used also in *Phil.*,<sup>37</sup> and occasionally mixed in other plays. Free responsion with glyc is found here and there.<sup>38</sup> 'Of all the dramatists Sophocles makes the richest and most flexible use of aeolic rhythms, especially among the longer cola.'<sup>39</sup> The longer cola, with 'expanded nucleus' and 'longer compound', make it hard to discriminate 'iambo-chor' from 'wil'.<sup>40</sup> In one passage – apparently conscious of the resemblance between these metres – he uses 'wil' as a variation of 'iambo-chor'.<sup>41</sup> But his occasional special usages cannot change the statistical result gained from Corinna and Euripides.

Aristophanes has one ode, which I have already mentioned, in 'wil' (*V.* 1457–61/1469–73; and at *Nub.* 572, one 'wil' appears between ia-chor and glyc. No other lyrics are composed of 'wil' except the parodies of Euripidean choral song and monody in *Ran.* They contain many metrical exaggerations and the analysis of these is outside our present purpose. Pherecrates 109 is a lyric ode. Athenaeus preserves three 'priapean' (in a wider sense), namely 'wil' + aristoph, 'wil' + pher and glyc + aristoph.

Eupolidean is used as a parabasis dicolon not only by Aristophanes but certainly by Plato Com. (92) and possibly by Cratinus (318). It is uncertain whether Cratinus' long list of flowers belongs to a parabasis (98). It is natural to suppose that Eupolis himself used this dicolon, though Hephaestion does not name the author of the first example of eupolidean. The explicit citation from Eupolis (290, cf. 291, 292) is,

<sup>35</sup> The second str. pair of the first stasimon of *Hec.* ends with unambiguous 'chor nucleus' (474/483). This line may be 'wil' (473–4/482–3 ---oo-/----oo-//), though I follow Murray's colometry (---oo- $\bar{x}$ -/----oo-//). In any case this ending is unusual. There is a number of blunt clausulae in tragic stanzas, but 'most of them are dochmiac' (Parker, *CQ* n.s. 26 (1976), 17).

<sup>36</sup> *Ant.* 100 ff./117 ff., 806 ff./823 ff. Judging by metre only, *Ant.* 100 ff. is quite similar to Euripidean stanzas. Each line is glyc or equivalent arranged κατά στίχον. Except for one line 806/823, the initial line, 'ia-chor' and 'chor-chor' are not mixed.

<sup>37</sup> *Phil.* 203 ff./212 ff., 1081/1101 f., 1123 ff./1146 ff. In the last example two 'ia-chor' cola appear (1136–7/1159–60). But the metre changes after 1130/1153. All other cola in this play are regular in type.

<sup>38</sup> Glyc/wil, *Phil.* 1082/1102, 1124/1147.  $\wedge$  glyc/ $\wedge$  wil, *Tr.* 960/969. Cf. H. A. Pohlsander, *Metrical Studies in the Lyrics of Sophocles* (Leiden, 1964), p. 204, where, however, some uncertain cases are included and 'ia-chor' is named 'chor. dim. B'.

<sup>39</sup> Dale, op. cit. p. 149.

<sup>40</sup> cf. *Aj.* 1185–91/1192–8. Though this stanza seems mixed with 'iamb-chor', it may be completely aeolic. Both 'expansion of nucleus with choriamb' (...oo-oo-...) and 'longer compound' (e.g. ia + glyc) are already found in the Lesbian poets.

<sup>41</sup> *OT* 463–6/473–6

463–4 τίς οὐκιν' ἄθεσπιέπεια Δελφίς εἶπε πέτρα  
465–6 ἄρρητ' ἄρρητων τελέσαντα φοινίαισι χέρσιν;  
473–4 ἔλαμψε γὰρ τοῦ νιφόντος ἄρτίως φανείσα  
475–6 φῆμα Παρνασοῦ τόν ἀδηλον ἄνδρα πάντ' ἰχνεύειν.  
oo-oo-oo-|o/-oo-oo-|  
oo-oo-oo-|o/-oo-oo-|

It is interesting that both *OT* 465/475 and *Ar. Nub.* 572 (see below) seem to be a kind of 'dragged iambic'  $\bar{x}$   $\bar{x}$  oo-oo-. So does *Hel.* 1339b/1355  $\bar{x}$  oo-oo-.

according to Hephaestion, τὸ κωμικόν ('comicum epionicum' in the re-citation by Priscianus) but actually  $\wedge$  wil/wil.

The situation of Pindar is different. His so-called aeolic odes are 'periodic' in the same sense as is found in 'dactylo-epitrite' odes,<sup>42</sup> and it is doubtful whether one may cut a long period into two or three cola and pick up 'wil', though some elements are obviously 'wil'.<sup>43</sup>

Sappho (95. 9, 96. 7LP) and Anacreon (357. 9P) occasionally use 'wil' in place of glyc. The fourth syllable of these three verses is always short. If this is not accidental,  $\circ\circ-\circ-\circ-\circ$  may be considered to precede  $\circ\circ-x-\circ-\circ$  historically.<sup>44</sup> It is also to be noted that no stanza is composed purely of 'wil' with pher clausula (e.g. 3 'wil' + pher) by any poet (except eupolidean). Glyc can stand alone, but 'wil' is always used as a variation of glyc.

Among contemporary and later poets, Timotheus *Persae* seems to have a few lines of 'wil' (102-4, 108 Wil = 91-3, 97P). The Apolline Paean of Aristonous is clearly composed of four-line strophes of which the first three are either glyc or 'wil'. D. L. Page mentioned this as the nearest parallel to Corinna.<sup>45</sup> This ode includes one  $\circ-\circ-\circ-\circ$  as a variation of 'wil'.<sup>46</sup>

O. Schroeder once pointed out 'einen sicher gewollt altertümlichen Eindruck', 'ein später Nachklang des Eupolideers' of Euripidean 'wil'.<sup>47</sup> On the contrary Page emphasizes the novelty of this metre. '[We should have to] argue that what first appears late in the most exalted Attic poetry might nevertheless have existed early in the most humble Boeotian'.<sup>48</sup> The discrepancy between these critics lies partly in a judgement of the relation between eupolidean and 'wil' used by Corinna and the tragic poets. So far we have treated the first colon of eupolidean as identical with 'wil'. But there are differences.

1. The eupolidean of the comic parabasis is recited by the chorus-leader while the 'wil' of Corinna and of tragedy is sung. But it is uncertain whether all eupolidean verses are restricted to the parabasis.

2. Corinna and the tragedians treat 'wil' and glyc as two different shapes of one metre. But glyc is never substituted for the first colon of eupolidean.

3. The second colon of eupolidean is quite alien to tragedy.

*Historical conclusion.* The verse  $\circ\circ-x-\circ-\circ$  existed as early as glyc, but its origin, like that of all other Greek metres, is uncertain, and it is groundless to suppose that 'this octosyllable is the most primitive form of regular dimeter inherited by Greek'.<sup>49</sup> Perhaps it was created by changing the position of 'double-short' and that of 'single-short' in glyc. Surely it was always associated with glyc. Sometimes a short strophe, composed of 'wil' and glyc with clausula of pher (or aristoph), was repeated, and sometimes 'wil' and glyc were arranged just κατὰ στίχον. 'Wil' was not considered at the first stage as an independent verse but as an occasional variant on glyc. If we may speculate on the basis of meagre examples, the fourth syllable was

<sup>42</sup> cf. Dale, 'Metrical units of Greek lyric verse I, II, III' (*Collected Papers*, pp. 41-97). Her basic idea about Pindaric metre may be seen at 53 ff.

<sup>43</sup> *Ol.* 9 str. 6, *Nem.* 4.1 ff., *Isthm.* 8.1 ff.

<sup>44</sup> Snell doubts whether Sappho and Anacreon actually knew this free responsion and supports the change of texts (*Metrik*, p. 38). And if we accept Sappho 141 LP,  $-\bar{x}-\circ-\circ$  is in responsion with  $\circ-\circ-\circ-\circ$  (see my note 29 above).

<sup>45</sup> *Corinna* (London, 1953), p. 62.

<sup>46</sup> 29 χάριν παλαιᾶν χαρίτων (Powell). Cf. Eur. *Or.* 811 πάλαι παλαιᾶς ἀπὸ συμφορᾶς δόμων.

<sup>47</sup> *Grundriss der griechischen Versgeschichte* (Heidelberg, 1930), §244.

<sup>48</sup> Page, op. cit. pp. 63 f.

<sup>49</sup> Nagy, op. cit. p. 37.

originally restricted to short (oo-oo-oo-). Corinna (or another poet, or poets) began to use this colon more frequently; and then the fourth syllable became anceps. It may have been at this stage that the innovatory tribrach in the place of the aeolic base was introduced. This stage seems to belong chronologically not far from Pindar, though Pindar's style is fundamentally different.

Eupolis, or probably a much older comic poet, began to use 'wil' as recitative. A new colon oo-x-oo- modelled on 'wil' was created. Eupolidean was not the only dicolon made of 'wil'. We have fragments of 'comicum epionicum' (Λ wil/wil). Tragic poets also used 'wil' in the same manner as glyc or other aeolic cola, and comic poets, influenced by them, occasionally composed an ode in it. Aeschylus knew this colon. But judging by extant plays, he did not use aeolics extensively. Sophocles was conscious of the resemblance between 'wil' and 'iambo-chor'. He sometimes introduced a few lines of 'wil' into a stanza of other metres. This was perhaps innovatory.

There is no more proper answer to the question of why Euripides favoured 'wil' than that he was fond of it. This relates to the general problem of whether any characteristic ethos is bound up with a peculiar verse. Negatively speaking, 'wil' does not co-exist with dochmiacs and kindred metres. Therefore no 'Anagnorisis-duet' was composed in 'wil'. Perhaps 'wil' was thought more suited to choral odes, though occasionally actor's songs are composed in it.<sup>50</sup> Euripides' metrical innovations are apparent here as elsewhere. Frequent resolution is evident. Especially in later plays unusual types of 'wil' are found. He was ready to refine details within the rigid frame. As a result his latest odes are different from those of Corinna. Judging by metre only, Corinna is more 'archaic' than Euripides.<sup>51</sup>

University of Tokyo

KIICHIRO ITSUMI

University of St Andrews

## APPENDIX

---: *Cyc.* 41/55, 43/57, 45/59°, 47/61, 48/62, 67, 70°, 71°, *Andr.* 800, *Supp.* 959/967, 961/969(?), 1006 (antistr. is corrupt), 1007 (ant. is corrupt), *HF* 648/667°, 675/689°, 784/801, *Ion* 114/130, 492, 1051/1065° (*κρατήρων*... πέμπει / δαίμων... δειρὴν; + ba), 1229, 1242, *El.* 172/195, 174/197 (+ sp), 180/203, 188/211, 702/716, 734/744, 736/746 (+ ba), *IT* 432/449°, 1102/1119, *Hel.* 1312/1329, 1331 (str. lacuna: Maas), 1316/1334, 1317/1335, 1336 (str. lacuna: Maas). 1360 (str. is corrupt), 1464/1477 (+ ba), *Ba.* 409/424, 574, 880, *IA* 220, 222 (with resolved 'chor nucleus'), 224, 1052/1074°. ~---- *Hipp.* 156/146° (see Note), 563/553° (+ ia, see n. 25 above). *Hec.* 460/449, 645/636, *HF* 366/350, 645/663°, *Ion* 192/203°, *El.* 442/432 (+ ba), 444/434 (+ sp), 739/729, *IT* 1116/1099, *Hel.* 1315/1333, 1509/1492, *Ba.* 892/872, *IA* 564/549. ~---- *El.* 443/433, *IT* 439/421 (but Musgrave's transposition of πέτρας is metrically unnecessary. LP make 421 ~glyc), *IA* 758/769°. ~---- *El.* 717/703, 745/735, *IT* 436/453, ~---- *Supp.* 1001/1024, *Hel.* 1330/1313. ~---- *HF* 646/664°, *Hel.* 1324/1306. ~---- *Ion* 133/117. ~---- *IT* 1103/1120 (but μεταβάλλει is suspected). ~-glyc *HF* 690/676, *El.* 173/196, 207/184, 208/185, *Ion* 210/224b, *Hel.* 1503/1487. ~-glyc *El.* 165/148.

---: *Cyc.* 46/60, 66°, *Hipp.* 142/152, 149/159°, *IT* 1101/1118, 1125/1140, *Hel.* 1302/1320°, *Pho.* 229, 231, *IA* 217, 787. ~---- v. supra. ~---- *HF* 809/792, *IT* 454/437. ~---- *IA*

<sup>50</sup> Evadne's monody (*Eur. Supp.* 990 ff./1012 ff.) and Electra's parts of parodos (*Eur. El.* 140 ff./157 ff. and 175 ff./198 ff.).

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- 570/555°. ~ ~ ~ ~ *Ion* 479/459, *El.* 201/178. ~ ~ glyc *Ion* 209/224. ~ ~ glyc *El.* 193/169 (compound with ia (~~~~~)).
- ~ ~ ~ ~: *Med.* 649/660° (...*ανύσα-/καθαρὰν*), *IA* 219, 583. ~ ~ ~ ~ v. supra. ~ ~ ~ ~ v. supra. ~ ~ ~ ~ *HF* 790/807, *IT* 1131/1146. ~ ~ ~ ~ *IA* 553/568.
- ~ ~ ~ ~: *HF* 796/813°. ~ ~ ~ ~ v. supra. ~ ~ ~ ~ v. supra. ~ ~ ~ ~ v. supra. [ ~ ~ ~ ~ (!) ? *HF* 795/812°, with (ἐφα)νε ξιφηφόρων ἐς ἀγών- (812)] ~ ~ ~ ~ *Hel.* 1490/1507. ~ ~ glyc *Hel.* 1460/1474. ~ ~ glyc *El.* 163/146.
- ~ ~ ~ ~: *Supp.* 975, 976, 997/1020, *HF* 351/367, *Ion* 452/472, 455/475, 465/485, *El.* 438 (~ 448+~~~~~), *IA* 546/561. ~ ~ ~ ~ v. supra. ~ ~ ~ ~ v. supra. ~ ~ ~ ~ *Med.* 650/661° (σα·μοχθών... ὑπερ-/ἀνοίξαντα... φρενών·), *IT* 427/444 (LP εἰλιχθείσα makes 444 ~ ~ ~ ~), 1143/1128. ~ ~ ~ ~ *IT* 1130/1145. ~ ~ glyc (!) *IT* 1096/1113.
- ~ ~ ~ ~: *Hipp.* 547/557° (ἀνανδρον... οἰκων/συνείποιτ'... ἔρπει. +ba), *Hec.* 633/642 (+ba), *Ion* 496. ~ ~ ~ ~ v. supra. [ ~ ~ ~ ~ (!) ? *HF* 812/795°. v. supra.] ~ ~ ~ ~ v. supra. ~ ~ ~ ~ (!) *Supp.* 998/1021 (certainly corrupt). ~ ~ glyc *El.* 193/170, *IT* 1097/1114.
- ~ ~ ~ ~: *Cyc.* 42/56(?), 68°, 72, *Hipp.* 148/158°, *HF* 647/665°, *Ion* 116/132, 1081/1097, *IT* 445 (str. is corrupt), 431/448°, 1100/1117, *Hel.* 1339b/1355, 1346/1362 (with LP ἐλι-, ~ ~ ~), *IA* 218, 223, 798. ~ ~ ~ ~, *Ion* 1100/1084, *IT* 446/429, 447/430, 451/434, *Hel.* 1328/1311 (ξεύξασα θεὰ), 1343/1359, 1345/1361, 1482/1499, 1500/1483, 1508/1491, *Pho.* 205/217, *Ba.* 869/889, *IA* 757/768°. ~ ~ ~ ~ *Ion* 473/453, 1103/1087. ~ ~ ~ ~ *El.* 718/704 (but 704 may be ~ ~ ~ ~ with ἀγ' ῥών), [*Or.* 816–828: Schroeder's colometry], ~ ~ ^ glyc *HF* 808/791 (Ἐλικωνί[α]δων. +cr?).
- ~ ~ ~ ~: *Cyc.* 64, 65°, *Hipp.* 532/542°, 548/558°, *Supp.* 958/966, *HF* 788/805, *Ion* 456/476, 1056/1069, *Hel.* 1310 (ant. lacuna: Maas), 1463 (ant. lacuna: Heath), *Ba.* 879, *IA* 221, 779° 1080 (compound with ia (~~~~~)). ~ ~ ~ ~ v. supra. ~ ~ ~ ~ *IA* 1050/1072. ~ ~ ~ ~ *Cyc.* 44/58°, *Hipp.* 155/145° (see Note. σὺ δ' is also suspected by Barrett), *HF* 795/812° (if we accept ἐφανε at 811, 795/812 turns to be ~ ~ ~ ~ v. supra), *Ion* 1070/1057, *IA* 554/569°, 756/767.
- ~ ~ ~ ~: *Ion* 493, 1050b/1063b° (ᾠδῶσαν δυσθανάτων/-νετ'... ῆ), *Hel.* 523, *Or.* 835, *IA* 584°. ~ ~ ~ ~ v. supra. ~ ~ ~ ~ v. supra.
- ~ ~ ~ ~: *Ion* 112/128, 499 (or, with *συγγύων*, ~ ~ ~ ~ ch, aeolic decasyll.), *IA* 208°. ~ ~ ~ ~ v. supra. ~ ~ ~ ~ v. supra.
- ~ ~ ~ ~: *Supp.* 1005 (ant. is corrupt), *Ion* 495, *Or.* 810/822 (+ba), 815/827, 832, 837, *Ba.* 864/884, *IA* 182/203, 547/562, 550/565, 797, 1081. ~ ~ ~ ~ *Or.* 824/812°, *IA* 563/548. ~ ~ ~ ~ *HF* 696/682, 697/683. ~ ~ ~ ~ v. supra. ~ ~ ~ ~ v. supra. ~ ~ ~ ~ v. supra. ~ ~ ~ ~ *Ba.* 425/410, *IA* 753/764, 754/765. ~ ~ glyc *Ion* 486/466, *Pho.* 210/222. ~ ~ glyc ~ ~ ~ *Hel.* 1473/1459 (τῇ δὲ Wilamowitz) ~ ~ glyc *IT* 1109/1092.
- ~ ~ ~ ~: *Hel.* 1304/1322, 1305/1323, *Or.* 807/819, 808/820, 809/821, *IA* 216, 551/566, 552/567, 793 (+ia). ~ ~ ~ ~ v. supra. ~ ~ ~ ~ v. supra. ~ ~ ~ ~ (!) *Or.* 825/813 (see Note).
- ~ ~ ~ ~: *Hipp.* 62, *Ion* 1053/1066, *Hel.* 1347/1363, *Or.* 842 (ματέρα πατρι- with resolved 'chor nucleus'), *Ba.* 874/894, *IA* 580 (but Hermann's ἐμηνε is hard to accept), 1037/1059, 1092. ~ ~ ~ ~ v. supra. ? ~ ~ ~ ~ *Hipp.* 147/157 (see Note).
- ~ ~ ~ ~: *Or.* 840 (or ~ ~ ~ ~ with *χρῦσσο-*), 841, *IA* 574, 576. ~ ~ ~ ~ v. supra.
- ~ ~ ~ ~: *IA* 566/571.
- ~ ~ ~ ~: *IT* 1120 (~ 1103 ~ ~ ~ ~, but *μεταβάλλει* is suspected).
- ~ ~ ~ ~: ? *Hel.* 536.
- ~ ~ ~ ~: *Hel.* 521, *Or.* 814/826, 836.
- ~ ~ ~ ~: *IA* 791 (ῥόμα is Hermann's conjecture).
- ~ ~ ~ ~: *El.* 439/449. ~ ~ ~ ~ (!) *Supp.* 1021/998.
- ~ ~ ~ ~: *Ba.* 112/127, 115/130, *IA* 1093.
- ~ ~ ~ ~: *Hel.* 520 [? *Hel.* 526].
- ~ ~ ~ ~: *IA* 206.
- ~ ~ ~ ~: *Supp.* 974b (this line is recovered from Plutarch. Hermann's insertion of τε makes ~ ~ ~ ~ which is unparalleled, too; cf. Collard, ad loc.). (~ ~ ~ ~ ~ ~ is usually considered as -hem (or prosodiac). Cf. ~ ~ ~ ~ ~ ~ *Hel.* 1479/1496).

° indicates that the last long (or rarely the last two or more) of the relevant line in Murray's text should be transferred to the beginning of the next line or that a long should be attached at the beginning of the relevant line by moving from the preceding line.

The lines listed below are ia-chor or chor-chor in an obvious 'iamb-chor' period. They are excluded from the table. *Alc.* 984/995, *Med.* 431/439, 643/652, *Heracl.* 353/362, *Hipp.* 1143, *HF* 637/655, 763/772°, 764/773°, 765/774, 766/775, *Ion* 1074/1090, *Ba.* 415/433°.

The lines listed below have the shape of 'chor dim' or 'iambo-chor' in Murray's text. But it is doubtful whether they are actually of these metres. Excluded, in this way, are: *Cyc.* 76 (υ-υ ch), 656 (υυυ-- ch), 660 (υ-- ch), *HF* 1196 (-υ-- ch), *El.* 460/472 (ia ch), 461/473 (ch ch), 705/718 (both str. and ant. appear corrupt), *IT* 392/407 (ch ch), 1236/1261 (Ϸ-υ ch), 1242/1267 (---Ϸ ch), 1243/1268 (--ϷϷ ch), 1244/1269 (---ϷϷ ch), *Or.* 1431 (-υυυ ch), *IA* 795-6 (text may be corrupt).